

# GUITAR NEWS

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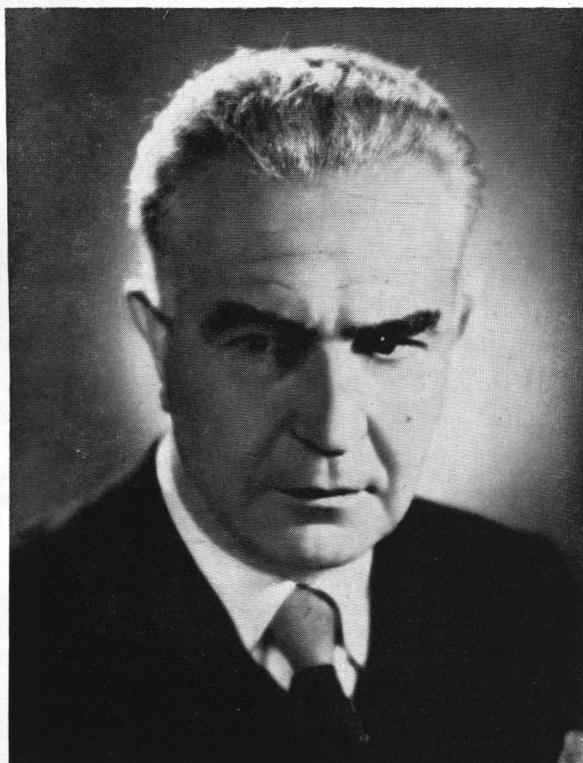
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MAY—JUNE, 1958

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*ITALIAN COMPOSER*



ETTORE DESDERI

# Edric Connor

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## ETTORE DESDERI: A CONTEMPORARY PROFILE

by Costa Proakis (*Italy*)

**I**N our times, when musical expression in its two extremes of popular preference and qualified art ranges from primitive and rhythmic frenzy to purely mental speculation—extremes which combine in the complete breakdown of good taste and signal the triumph of disordered and cacophonous sound—in such an epoch, we say, the message of an artist such as Ettore Desderi, which is at the same time perhaps too classic and too new, does not nor could it have an immediate and extensive impact on the general public.

Perhaps this is due to his qualities as an artist and as a man. Being a conscientious person, he despairs that outward show of form and artificial means which would make a place for him in the world, those means which are so easily exploited by the mediocre.

Desderi, the noteworthy and prolific composer, is considered “*pre-eminent*” among Italian musicians today, as Andrea Della Corte rightly describes him in the German Encyclopedia “Die Musik in Geschichte und Gegenwart” (1954 edition). He is still an “isolated man”, hardly known to the public as a whole and regarded with a certain tacit resentment even by some cliques among his own fellow countrymen who prefer to follow the “bandwagon” of popular appeal. Being an artist who is certain of his way, he has made use of that certainty to refrain instinctively from every musical adventure—perhaps without even being aware of it. He has kept apart from a tendency to innovations of composition, and has turned his full attention with simplicity and doggedness to that difficult path of the art which is the integral learning and rigorous practice of the profession. It is a path from which depart and to which lead all experiences. It is a profession—better, a craft—which leads to technique, then culture and finally if supported by intuition, also to style.

“*The greatest function of the artist,*” Igor Stravinsky once said, “*is the capacity to filter that which he receives, to make it his own, assimilate it and make it a part of himself.*” Desderi who, like every true artist possesses this capacity, has no fear of tradition, but with the quiet humility and perseverance of one who believes in himself, he infuses something of his own into it. He explores, studies, experiments and, also with a certain affinity and preference by temperament, includes every consecrated form in his horizons. But his efforts do not come to a halt in the realm of the academic and commemorative, because his genuine artistry, borne on the two wings of mastery of technique and culture, soars up to the clear light and presentiment of those truths which project themselves into the future, and bear the unmistakable stamp of style.

The music of Desderi is a rich and complex vein contained in a brilliance of adequate and definite form. It does not excite one with an intemperate

rhythrical beat nor does it force the listener into a frenzy, but it affirms itself and is constructed in a logical development and according to thematic and harmonic necessity.

In his "Sonata in E" for solo guitar, clarity, equilibrium and proportion prevail. The full voice of polyphony and counterpoint is resolved with quiet brilliance. This is noticeable especially in the first and third movements (the Prelude and the Scherzo), linked together with the second movement (Arioso) which is the most moving and expressive of the three. In this second movement the melody, supported by a solid harmonic base, flows in a poetic succession, which is not strained or distracting, but is soothing with an almost spiritual quality.

The extensive research and development of style in his work, as well as the fundamental coherence and unity of its inspiration, come together and are justified in the happiness and purity of the "Sonata in E" which ends with a Toccata and Fugue, and constitutes, it seems to us, the most significant of Desderi's compositions for guitar. In it he designs, builds and sings with an extraordinary coherence and unity of inspiration. In it there becomes apparent the fact that, besides being a composer and conservatory director, he is also a licensed architect.

No less happy and inspired are his other works for guitar, as for example his "Trittico" (Serenata, Impromptu and Tarantella), already so well known to guitarists that it would be superfluous to comment on the noble inspiration and meaning of this composition.

Before concluding these remarks, it would be well to recall that Desderi has composed over a hundred works for theatre, symphony, chorus, chamber music, solo voice and piano. Notable among these is his "Due Cacce Quattrocentesche" for voice and guitar. The greater portion of these have been published in Germany and France.

## GUITAR ACTIVITIES IN RUSSIA

by A. V. Popov (U.S.S.R.)

DURING the past two years in U.S.S.R. increasing interest in the classic guitar has been observed, especially since the recitals in Moscow by the Argentine guitarist, Maria Luisa Anido.

Thanks to the zealous and efficacious action of several enthusiasts, in the past year there was founded in the town of Ordzhonikidze (formerly Vladikavkaz), North Osetinia A.S.R., the first officially registered and approved Society of Guitarists—the last society (in Leningrad) ceased its activities about thirty-five years ago.

The new Society operates with great keenness. Regular meetings are held with concerts, lectures, etc. In order to increase the number of capable players of the guitar a special two-year course has been arranged.

Moreover, the Society publishes the only printed 'Bulletin' in U.S.S.R. for 45 years—for the last issue of a printed gazette for guitarists was in 1913, after which only small duplicated Bulletins have appeared from time to time.

(Translated from Esperanto.)

## A NEW HAUSER !

**A** NEAT card with robins guarding a clothes-line on which hang some very juvenile garments told the glad news of the birth of a son—a fine healthy boy—to Helga and Hermann Hauser at Reisbach/Vils, Germany, on February 18th. His names are Hermann Helge Markus.

A letter (in German) accompanied the card. I don't profess to understand the German language but I like to make a guess at the meaning. According to my interpretation young Hermann was nine years old at birth! But our translator, Mr. Gamble, explained that the parents had been married nine years when the happy event took place. If the third Hermann Hauser decides to follow the family tradition and become a maker of guitars he will have a great reputation to maintain.

All good wishes!

W.M.A.

## NEW RODRIGO GUITAR CONCERTO

**J**OAQIN RODRIGO, composer of 'Concierto de Aranjuez' has written another concerto for guitar and orchestra and dedicated it to Segovia under the title 'Fantasia para un Gentilhombre' (Fantasia for a Gentleman). The five comparatively short movements are based on themes of the 17th century Spanish composer Gaspar Sanz, one of the first to write music for the guitar.

Rodrigo, sightless since early childhood, wrote this (as all his compositions) in Braille; his wife transcribes into normal notation; so it was a happy arrangement that they should both be at the San Francisco Opera House to hear the first performance of this work on March 5th. The guitarist was, of course, Segovia, with the San Francisco Symphony Orchestra conducted by Enrique Jordá.

### Gentleman to Gentleman

In a press interview before the concert Rodrigo gallantly said, "I was afraid to compose a work for so great a guitarist," to which Segovia gallantly replied: "I was afraid to perform it." There was more Spanish politeness in discussing the relative importance of composer and interpreter.

According to press reports the new concerto is a subtle, tuneful, appealing work with a touch of humour and a touch of melancholy to balance. Segovia and the orchestra gave of their best and the applause—warm and prolonged—was not only for the performers but for Joaquin Rodrigo who bowed his acknowledgements from a box.

Alfred Frankenstein writing in the "San Francisco Chronicle" says:—"The fantasy is a virtuoso piece for all concerned, and it was given an enchanting performance. Since the guitar is inevitably a trifle under wraps when playing with an orchestra, Segovia also presented some solos. As always, he played them gorgeously, but only one of them, a gavotte and musette by Bach, was of the substance and quality one expects at a symphony concert, solo or no solo."

## Musicians Relax

Enrique Jordá, whose forthcoming engagements include conducting at the Granada Festival (Spain), Brussels Fair, Edinburgh Festival and back to Spain for four concerts with the Madrid Symphony Orchestra, gave a party on the Monday before the première of the new guitar concerto. 'La Bodega', a small Spanish restaurant in San Francisco was taken over for the evening by Mr. and Mrs. Jordá for their distinguished guests Segovia and Señor and Señora Joaquin Rodrigo. The music was flamenco throughout, with guitarists Daniel Maravilla and Harry Clarke and several dancers. Naturally the dinner was also in the Spanish tradition with paella a la Valenciana (a blend of chicken, rice and seafoods).

## SOCIETY FORMED IN UTAH

**W**E are delighted to announce the formation of 'The Intermountain Society for the Classic Guitar' at Salt Lake City, Utah, U.S.A. on February 5th. There were twenty members present at the inaugural meeting, and Mr. Lamar Eskelson was appointed Director.

A few years ago, Mr. Eskelson, a teacher of singing, had the good fortune to find a guitar that had been 'a family dust-catcher' for some twenty years. His next stroke of luck was meeting the widow of a former teacher of the guitar. She gave him all her late husband's music, a veritable treasure-house. Having adopted the Segovia-Tárrega approach to the classic guitar, Mr. Eskelson began teaching the guitar and, in the past four years he has had about 50 pupils. The nearest guitar societies to Salt Lake City are Phoenix, Arizona, and the Californian cities of Los Angeles and San Francisco—all of which are at least 700 miles away. The new society which will meet monthly, has found a very appropriate motto. It was written by a former player and teacher of the classic guitar in the Intermountain area, C. D. Schettler, and appeared in 1900 in the magazine "Cadenza":—"TO MAKE THE BEAUTIFUL MORE PLEASING TO THE CULTIVATED EAR, AND TO EDUCATE THE UNCULTIVATED EAR".

Richard Dyer-Bennett, guitarist and singer, gave some concerts in Salt Lake City during the first week of February. He played very colourful and musicianly accompaniments to folk songs from many lands, as well as art songs by various composers, and he also played classic guitar solos. His visit was most opportune and inspiring for the new Society.

## EDINBURGH FESTIVAL, 1958

**W**E are pleased to announce that Julian Bream will take part in the 1958 Edinburgh International Festival. On August 27th at 8 p.m. with Peter Pears he will give a concert of works for Voice, Lute and Guitar by Dowland, Morley, Britten, Berkeley and Seiber.

On September 4th at 11 a.m., Julian Bream will give a recital of works for Lute by Dowland, Batchelor and Johnson, and for Guitar by Bach, Falla, Turina and Villa-Lobos. Both concerts will be at the Freemasons' Hall.



Photo Joyeux

By courtesy of Radiodiffusion—Television Francaise

## ROBERT VIDAL WITH JULIAN BREAM

**Broadcasts from Paris**

**R**OBERT VIDAL ('Uncle Bob') continues to present on Radiodiffusion Francaise broadcasts of guitar music. Here are some of the guitarists who have been heard recently :

Andres Segovia  
Alexander Lagoya  
Alirio Diaz  
Ida Presti  
Luise Walker  
Barna Kovats  
Antonio Francisco Serra

Narciso Yepes  
Julian Bream  
Nicolas Alfonso  
Graciela Pomponio and  
Jorge Martinez-Zarate  
Nicolas Arlowsky

Julian Bream was heard in three of the broadcasts. He played Prelude, Fugue and Allegro in E flat major by J. S. Bach; Fantasia (Dowland), Two Sonatas (Cimerosa), Prelude No. 4 (Villa-Lobos), Segovia (Roussel); Andantino (Sor) and Sonatina (Lennox Berkeley). Our picture shows Julian Bream making recordings in the radio-studio with Robert Vidal.

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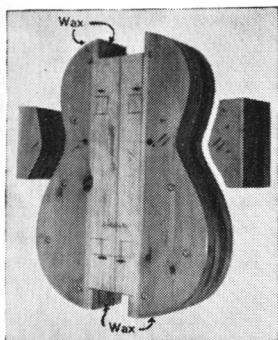


Plate 3

**T**HE construction of the mould around which the guitar is built is shown in detail in **PLATE 3** with the waist blocks marked 1 and 2 on either side and recesses at top and bottom for the neck and tail blocks. It is advisable to apply a coat of paraffin wax or beeswax to the sides of the recesses, and also about 2 inches along the top and bottom of the mould on each side of these recesses, in order to prevent any surplus glue from working through when the ribs are glued to the blocks; otherwise it may be difficult to release the ribs from the mould when the time comes for that procedure.

As has been mentioned previously, it is important that the mould be assembled so that the top section can be unscrewed and removed, leaving the other 3 sections in position, and that the screws holding these latter, are accessible from the back for removal, after the table of the guitar has been glued to the ribs and linings.

The neck block was prepared from a piece of straight grained pine 4" wide by 1½" in thickness, with the grain running vertically; this was fitted tightly to the recess and glued in position **TO THE TWO MIDDLE SECTIONS OF THE MOULD ONLY**, in order that the top section can be removed as explained in the previous paragraph. The bottom or tail block was prepared similarly, but only 3½" in width and glued as before. The minimum of glue must be used for this operation, as the blocks have to be cut away from the mould and shaped at a later stage; consequently it is advisable to wax those edges of the blocks which are not glued, in order to prevent adhesion where not required.

After the glue has set, the blocks are planed to the face of the mould and shaped to the outside contour of the guitar shape, which in modern instruments is flat at the top and bottom. After cleaning off the blocks, a centre line is drawn around all exposed faces of same, which can be seen in **PLATE 2**.

The next operation is the bending of the ribs to fit the mould; these having been reduced to the approximate finished width, are planed and finished to the correct thickness of 2mm or approx. 1/12th of an inch in thickness, care being taken to see that this thickness is maintained throughout, any variation adding to the difficulties of bending. As I used straight grained Palisander for the ribs and back, an ordinary joiner's plane worked well; had I been using

## The Birth of a Guitar

by Eric V. Ridge

### Chapter 2.—Ribs, Back and Front

figured maple or sycamore (from which most violins are made) I should have needed a plane with a toothed iron; but in each case the final finish is obtained with a steel scraper as used and sharpened by cabinet makers, by forming a burr and turning over the edge, which, if correctly sharpened and handled, will remove shavings finer than any plane, and produce a fine polished finish; the old Italian violin makers had no fine abrasives such as our modern glass or emery papers, but they knew how to use their scrapers.

The ribs are bent with **DRY HEAT** over a blacksmith-made bending iron about 4" wide on the face; a solid block of copper holding the heat better than iron would be desirable; this was unobtainable in my case, but I found that a piece of 4" ×  $\frac{3}{4}$ " iron bent to the shape as shown in **PLATE 4** and welded to an iron rod for handling, worked quite satisfactorily at a fraction of the cost of solid copper. Being heated in a gas ring until it reaches such a temperature that when water is dropped upon it, it bounces off with a slight "sizzle", the bending iron is fixed in a vice and the rib is held in close contact

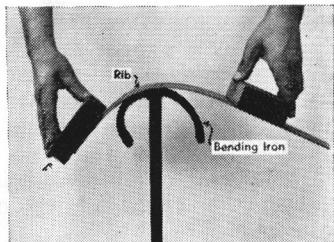


Plate 4

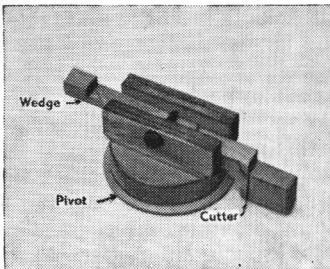


Plate 5

with it, moving backwards and forwards with a rocking motion and slight even pressure from two wooden blocks held in the hands, as shown in **PLATE 4**. The correct amount of pressure, amount of rocking, temperature of the iron etc., can only be ascertained by experience, and I suggest that an hour or so of experimentation will be advantageous to the beginner; but once the knack has been acquired, it is surprising how simply and easily this apparently difficult operation can be accomplished.

The ribs having at last been bent to the contour of the mould, the two bottom ends only are squared off to fit the centre line marked on the tail block. Before glueing the ribs however, I marked off the position of the dovetailed recess in the neck block, and inserted two saw cuts to define same, the ribs being cut at the top end to (just) master these two saw cuts and not to meet as they do at the tail end. Everything being now ready for glueing and cramping the ribs, I fixed one side at a time—that being the reason why my top and bottom cramps were made in pairs; commencing at the bottom, one rib is glued and cramped to the tail block, the surplus glue being wiped off immediately, the centre "waist" block cramped in position, holding the rib in close contact with the mould all the time, and finally the rib is cut off at the top, just beyond the neck saw cut, and glued and cramped as before,

I repeated the same procedure for the other rib, but inserting a piece of purfling (the form of black and white decoration used around the edges of the table of guitars, violins, etc.) This insertion decorates the joint where the two ribs meet and is naturally easier to insert at this stage than later.

Whilst the ribs are drying on the mould, the Table and Back can be prepared; these are both glue jointed down the centre, by the use of a shuting board and trying (trueing) plane; the wood to be jointed being held flat over the raised portion of the shuting board, and the joint planed with the tool held on its side—the two edges to be jointed being planed true, until no light can be seen when they are held together. When this has been satisfactorily accomplished and the two edges glued and rubbed together, the resulting joint, when dry, will be stronger than the wood on either side, and will break anywhere but at the joint. This is rather a difficult operation and I advise the beginner to have the joints made by the local cabinet maker until he has attained proficiency in the use of woodworking tools.

Having by fair means or otherwise satisfactorily obtained a good rubbed joint to both the back and table, they are now reduced in width to the approximate largest dimension of the guitar, and planed down to reduce the overall thickness to  $2\frac{1}{2}$ mm. or 1/10th inch, and finished with the scraper as for the ribs. The back can now be placed safely away until required, and the sound hole and inlaid decoration cut and accomplished. I designed a special tool for this purpose as shown in **PLATE 5** which consists of an adjustable cutter revolving on a centre pivot, the purfling inlay being let into the table about 1 $\frac{1}{2}$ mm., glued, cleaned off and the sound hole cut last, the centre pivot being in position all the time, and finally coming away when the sound hole was cut right through, thus guaranteeing accuracy throughout.

In my next chapter I will describe the method of fixing linings and table to the ribs.

A full-sized detailed drawing of this guitar has been prepared which gives a full size section of the bridge and the centre lines of all the frets based upon the 'Miguel Abloniz 5/7 method'. Copies of this drawing can be obtained from Mr. Eric V. Ridge, "Pembridge House", The Park, Cheltenham (Glos.), England at 12/6 post free (Two dollars U.S.A.).

## RECITALS IN JAPAN

**Kogoro Mizobuti** played a four-part programme in his recital on October 28th, sixteen composers—from Luis Milan to Moreno Torroba—being represented. His guitar is a Stauffer.

**Iwao Takamine**, on November 13th, gave the first performance in Japan of 'Concierto de Aranjuez' (Rodrigo). Piano substituted for the orchestra. He also played Prelude, Sarabande and Chaconne by Bach and works by Torroba, Tárrega and Turina.

**Hiromasa Okuda** gave a recital on November 25th, which included Sonata for Guitar and Violin by Paganini, Sonata for guitar solo by Castelnuovo-Tedesco (4 movements) and solos by R. de Visée, D. Scarlatti, Sor, Granados, Albeniz and Torroba.

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## GRAMOPHONE RECORDINGS

**Segovia:** 'Segovia and the Guitar' (Decca DL 9931)—a new record. Side I contains music by Luys de Narvaez, Dowland, A. Scarlatti, D. Scarlatti (Sonata) and Oscar Espa. Side II is devoted to Fantasia-Sonata by Joan Manén. (Joan is Catalan for Juan). This work contains much beautiful music and improves with acquaintance.

**Rey de la Torre:** 'Rey de la Torre Plays Classical Guitar'—a new record. Epic LC—3418. Works by Gaspar Sanz, Sor, Llobet, Ponce, Tárrega, etc. His previous recordings of guitar solos include Philharmonia PH—106 (Twentieth Century Music), SMC—516 (Tárrega's music), and SMC—517 (Sor's music).

**Laurindo Almeida:** 'The New World of Guitar Music'—12" LP (Capitol 8392)—rather a 'mixed bag', our choice being En los Trigales (Rodrigo) and five Preludes (Ponce). 'Music of Latin America' (Capitol P 8321)—includes original compositions and others by Villa-Lobos, Barroso, Barrios and Ponce. This record (P 8321) and 'Concert Creations for Guitar' (Capitol LC 6669—10" LP) by the same guitarist, are obtainable in Britain.

**Hermann Leeb:** (Swiss guitarist) selection of solos—Westminster 18543.

**Narciso Yepes** in Rodrigo's Concierto de Aranjuez formerly in the London International Series is now available under the regular London label (London 1728) which, we understand, corresponds to British FFRR.

### New Tape

**Richard Pick** playing Torroba, Albeniz, etc. (Concertapes 24—1) was reviewed by "Saturday Review" (Sept. 28th, 1957).

### Voice and Guitar

**John Runge**, singer-guitarist, has made two 12" LP records for Riverside: RLP 12-814, 'Concert of English Folk—and Student—Songs (18 items). Also, 'Concert of Songs from England's Golden Age' (14 songs by Dowland, Campion, Rosseter, Purcell, etc.)—just being released.

**Renata Tarragó** accompanies on guitar the lovely soprano voice of Victoria de los Angeles in 17 traditional songs of Spain—HMV (12" LP), number not known, but record obtainable in Britain.

(Compiled from information and notes received from Clinton Simpson, J. S. Burtnieks, M. Clayton, and others).

Enquiries should be directed to music stores and gramophone record retailers. I.C.G.A. cannot give any further information or assistance in obtaining them.

## BOCCHERINI GUITAR QUINTETS RECORDED

**I**N addition to Boccherini's Quintet in D Major with a guitar obbligato (Rey de la Torre), whose Philharmonia 101 recording was briefly reviewed in "Guitar News" No. 31, his Quintet in E Minor (Op. 50 No. 3), with Fritz Wörsching in the guitar part, is now available in the Archive Series of the Deutsche Grammophon Gesellschaft, released in America under Decca ARC-3057, with the same composer's Violoncello Concerto in D Major (Op. 34) on the reverse side. The Archive Series was initiated to record "early music" from the Gregorian Chant of pre-troubadour days to the "pre-classical" music of the 18th century. Based on authentic versions "performed faithfully to the original style" and, wherever possible, using historical instruments, these discs in their excellence are a monument to German scholarship, musicianship and engineering. Their high fidelity (a jaded term that usually covers a multiplicity of sins) is of the very highest order and is achieved without any tricks, such as "tone expansion" or "echo chambers", that exasperate one in some attempts at realistic reproduction.

Luigi Boccherini (1743-1805), hitherto somewhat neglected under the impact of the Viennese classics, turns out to be a musician of many deserts. Not only was he the first great virtuoso on the cello (in fact, the founder of its technique) whose skill on this (then) novel instrument consigned the older *viola da gamba* to oblivion,—he was also a most inventive and prolific composer, mostly of chamber music (trios, quartets, quintets, etc.). What is more remarkable, he came to develop these forms independently of Haydn's influence. Even more remarkable and of especial interest to the readers of this magazine: apart from the vihuelistas of the 16th century, he must be regarded as **the earliest known composer for the six-string guitar**, for, at a time when this instrument was practically unknown, he boldly used it as an obbligato in a number of his works. The "revival of the guitar", which soon followed, with Sor and Aguado as torch-bearers, may have been inspired by the new dignity the old instrument had acquired in the wake of Boccherini's endeavours on its behalf.

The Quintet in E Minor, written in 1788 (when Sor was 10 years old), is more "Italianate" than Boccherini's later works wherein Spanish undertones become apparent. It is imbued with that gentle charm for which the only descriptive term is *dolcezza*, i.e. sweetness without sentimentality. The joyful sensuousness of its lilting rhythms, so different from the tortuous syncopations of latter-day music, is rococo at its best. To quote from the excellent comments by Kurt Stephenson: "The first movement (*Allegro moderato*) is a developed sonata form with an independent theme and a shortened recapitulation. In the bi-sectional *Adagio*, the guitarist is provided with playful successions of thirds as solo passages. The Trio in C Major of a singing style (violin with high-pitched violoncello in pianissimo two-voice part) forms a happy contrast to . . . the *Minuetto*. In the final *Allegretto*, Boccherini suddenly adds another colour to his palette by means of a mute on all strings. The listener is bound to enjoy this artistic entertainment."

The present reviewer certainly did enjoy it. The instruments (two violins, a viola and a cello in addition to the guitar) are so nicely balanced in their dynamics that the plucked instrument is never in danger of being overwhelmed. But, then, Fritz Wörsching, leader of the pre-war Guitar Trio of Munich, is an old hand at this sort of music-making and does considerably better than more renowned artists who condescend to take part in an ensemble. His Hermann Hauser guitar (made in 1923) sounds lovely and seems to be a better instrument than those used in Bream's or De la Torre's recordings. Its mellow contralto timbre contrasts and fuses delightfully, not only with the flute-like treble of the violins (one of them a Klotz, 1789), but with the incisive guttiness of the Stainer violoncello (1657) excellently played by August Wenzinger. Altogether a musicianly performance that breathes the spirit of the 18th century!

After listening to this disc, it became clear to this writer what was wrong with the Philharmonia recording of Boccherini's Quintet in D Major. It is not "more abandon" (as it was suggested), but a different conception that seems to be indicated. The strings of the Stuyvesant Quartet proceed to invest this period piece with romantic tensions and meanings that simply are not there. As a result, the whole thing is out of focus with the exception of the highly effective fandango, which happily does not resent this sort of treatment. Moreover, although Mr. De la Torre is an accomplished artist who could easily stand a comparison with Mr. Wörsching, his guitar is unfortunately overpowered in the tutti, probably, owing to an injudicious placement of the microphone. That this need not be so is conclusively demonstrated by the Wörsching disc. Considering both, musical value and engineering excellence, the latter must be classed **among the five best guitar discs on the market**, the others (in this writer's opinion) being: Schubert-Matiegka's Quartet with Karl Scheit (SPA-53), Bach's Chaconne with Julian Bream (Westminster XWN-18428), Rodrigo's Concerto with Narciso Yépès (London LL-1728) and Castelnuovo-Tedesco's Concerto with Andrès Segovia (Columbia ML-4752).

J. A. BURTNIEKS.

## A NEW NAME FROM BRAZIL

THE name is Antonio Carlos Barbosa Lima—and the age is thirteen years, born in São Paulo, Brazil. Antonio is a pupil of Professor Isaias Savio, but he has been studying the guitar since he was nine years old having been initiated in the art by Professor Benedito Moreira.

On November 25th, Antonio took the stage at the Theatre of São Paulo and played a recital of guitar solos which opened with a Prelude and Fugue by Bach and continued with works by Mozart, Mendelssohn (Gondola Veneciana and Canzonetta), Schumann and Chopin (Nocturne op. 9 No. 2). After an interval (for whatever Brazilian school-boys drink!) he played three works by Tárrega, Valse by Ponce, Prelude No. 1 by Villa-Lobos, and, by way of compliment to his teacher, some of the famous Savio Studies and Batucada from Savio's 'Brazilian Scenes' Suite. Remember the name—Antonio Carlos Barbosa Lima.

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### STUDENTS' CONCERT IN ATHENS

**I**N "Parnassos" on March 8th, Professor Dimitri Fampas presented eleven of his pupils in a concert of guitar solos which won great praise for them in the Greek press. The Music critic of the newspaper "Avgi" said that at a time when so many young people are 'tormented' with jazz and 'rock'n'roll' it was a great pleasure to see that there are others who dedicate themselves to the study of good music on a noble instrument.

The programme contained nearly 40 items by well known composers ranging from Frescobaldi to Castelnuovo-Tedesco and Villa-Lobos. Press reports give special praise to Liza Zoi (who concluded the programme with a Concerto for Guitar and Strings by Vivaldi—arr. Pujol), Stamatis Rozakis, Evang. Assimakopoulos, Christos Michos and little Const. Anagnostopoulos, a very young boy who displayed a quite refined talent and shows great promise. Others taking part were E. Papanagopoulos, C. Margaritopoulos, T. Kanatsoulis, M. Cianakopoulos, N. Chamilothoris and E. Roditou.

Recitals of guitar solos have recently been given by D. Fampas in the Greek towns of Volos and Missolonghi. The latter was at Christmastime and was a very special occasion organised as an excursion by the Greek Cultural Club of Athens to the city which was so famous in the struggle for Greek independence (1821). The recital was preceded by a historical lecture and followed by a recital of poems by the famous Greek poets Costis Palamas and Malacassis.

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## YEPES IN EGYPT

NARCISO YEPES gave a guitar recital in Cairo on January 28th in which he played the following items:—

Menuet .....	Rameau
Sonata Mi minor .....	Scarlatti
Sarabande & Gavotte .....	J. S. Bach
Theme Variè .....	Sor
Prelude .....	Villa-Lobos
Valse Venezuela .....	A. Loro
Popular Dance .....	A. Loro
Serenata Español .....	Malats
Farruca .....	Falla
Asturias .....	Albeniz
Jota Aragonesa .....	Tárrega

He also gave 2 recitals in Alexandria on the 14th and 29th of January. The programme of the 29th January was as follows:—

Suite Espagnol .....	Gaspar Sanz
Sarabande & Double .....	J. S. Bach
Chaconne .....	J. S. Bach
Fandanguillo .....	Turina
Tarantella .....	Castelnuovo Tedesco
Hommage au Tombeau de Debussy .....	Falla

Malagueña .....	Albeniz
Reverie .....	Tárrega
Farruca .....	Mumios Molleda

Our member Dimitri Grey describes the playing of Narciso Yepes as excellent and said: "It is interesting to note that he plays the scales with the three fingers of the right hand (i.m.a.)." Mr. Yepes told him also that he studied the guitar with Georges Enesco for two years and that he spent two more years studying (the guitar, of course) with the great pianist Gieseking.

## GRAGNANI SONATA

AT a recent concert at the University of Sao Paulo, Brazil, the Sonata for guitar and cello (op. 8, No. 2) was played by Isaias Savio (guitar) and Jorge Marques (cello). The sonata has three movements—Allegro, Adagio and Polacca,

## THE GUITAR AT ST. CECILIA'S



BENEDETTO DI PONIO WITH SOME PUPILS

WHEN, in 1954, it was decided to admit the classic guitar to the important St. Cecilia Conservatory in Rome, Benedetto Di Ponio was appointed to direct the instruction of that instrument. The guitar has always had a considerable following in Italy and some of its greatest exponents were of that land—Giuliani, Carulli, Carcassi, Paganini, Legnani, Ferranti, etc. It was therefore most appropriate that the guitar should be recognised by this famous conservatory.

As soon as the formation of a Guitar Course was announced there were many applications, but it was decided to have a comparatively small, but well-chosen, class. Only young pupils are accepted, and those who have little aptitude and are slack in their work are rigorously excluded. There are about ten students and each year some of them are chosen to give a concert at the Conservatory. At the 1957 concert six students played solos by Bach, Sor, Rameau, Couperin, D. Scarlatti, Galilei, Fortea, Ponce, Chavarri, Villa-Lobos, etc.

Benedetto Di Ponio was born in Rome in 1898. He studied music and the guitar under famous musicians. He was one of the few Italian guitarists of his generation to adopt the Tárrega technique. His first recital was given at the age of seventeen, and he has had more than 40 years' experience of private and public teaching.

# THE RIGHT HAND

**'Correct Action'**

by Miguel Ablóniz (*Italy*)

A PART from when one is playing chords, the right hand fingers should be placed on the strings **simultaneously** in only one other case; the **slightly arpeggiated** (or broken) CHORD, usually composed of four or more notes, the thumb striking the lower string or strings (according to the number of notes) followed at very short regular intervals by the index, medius and ring fingers (the whole operation lasting about a second instead of, say, the 1/5th of a second or less that is required to strike a chord). I would like to point out particularly that this case should not be considered an **exceptional arpeggio**, but it does constitute an **exceptional CHORD**.

In **arpeggios** (especially p.i.m.a.m.i. or only p.i.m.a.) a very bad habit to be avoided at all costs (something that an experienced instructor can easily detect just through listening without necessarily needing also to look at the pupil's right hand) is that of putting at once in advance all the fingers (or some of them) on their respective strings and then use them one after the other in the regular 'tempo'. This means that each string instead of remaining in continuous vibration until it is struck again, is stopped from vibrating for some considerable time, since a finger went beforehand and leaned on it. What happens here (and that I have never seen pointed out before) is that a finger going and leaning on a string **beforehand**, until actually striking the string, instead of moving just **once**, it moves **twice**; this, besides stopping the vibrations of a string (that might still be vibrating) is also against the 'law of the least effort' which I believe we all try so much to adopt. Curious as it may seem, all technical errors are always more complicated to do than the correct and naturally simplest way.

Some guitarists may think that by putting the fingers on the strings before time they may gain in 'power and speed'; this nevertheless is incorrect and here are a few examples to prove it: take any ball game, golf, polo, etc., normally the stick is not first placed in contact with the ball (stopping in that position for some time) and then strikes, but (a) starts moving from some distance, (b) meets the ball and strikes it at once, (c) continues its movement. We are of course aware that for some 'particular strokes' the stick may be kept very close to the ball (almost touching it) and then strike it; but such a stroke that has no impetus will never be more powerful and send the ball further than if the way described before were used. Here I would like to observe also that within the "sound limits" of the guitar, **any kind of stroke** has in itself enough power to produce an ugly 'fortissimo'. As regards **speed**, it is obvious that a finger already resting on a string can strike it **sooner** than the finger which is kept at some distance. **BUT!**—are we allowed to strike it sooner?—or is it that the following main fact has been disregarded: "In a musical composition each note is struck at a specific moment in relation to all the preceding and following notes of the whole work". In other words it is as if we had two railway engine drivers who should start driving their

machines exactly at 8 a.m., and the one prefers to spend all the previous night (sleeping) by his engine while the other spends it normally in his home and goes to work **in time**; result: both trains leave the station at exactly 8 a.m.

Consequently, unless we wish to stop the strings from vibrating, the fingers should come into contact with the strings only during that fraction of a second needed for striking them. In some very rare and rather short cases one may stop on the first strings with the i.m.a. fingers (or some of them) while the thumb plays an especially marked passage and vice versa the thumb may stop on some string while some of the i.m.a. play on higher strings. Though we are not against this 'exceptional' technical proceeding (in which, besides, no vibrating string is stopped from doing so), done by even world famous guitarists (in ART only the final result counts and with musical instruments particularly, our aim is beautiful sound, clean notes, good rhythm and musicianship), we should like to point out that it is better for the guitar student to acquire such a good technique and independence of action of all his right hand fingers that he might play correctly and nicely just by placing his right hand opposite the strings (in the best position) and touching the strings only when a note has to be struck. Especially in 'arpeggios', what is there more beautiful to watch than a finger striking and then going back into its position of waiting until striking again, with the string continuously 'palpitating' under it?

## SEVENTH BIRTHDAY AT BOSTON, U.S.A.

**T**HE Society of the Classic Guitar of Boston, Massachusetts, celebrated the seventh year of its foundation on March 12th.

Other news from Boston includes a Segovia recital on March 2nd and a visit from a brilliant exponent of Flamenco, Rogelio Reguera, who, for a hobby, plays classical music on the guitar, including works by Bach, Sor, Tárrega, Torroba, Turina, Albeniz, etc. To his friend and former pupil Guy B. Simeone he played some of Carcassi's studies (op. 60) with great brilliance and original colour. He has recorded on Polidor, France. He appeared in Boston in a concert with Patachou, the famous French singer.

So long is the waiting list for guitar instruction at Boston South End Conservatory that Lo-Yi Chan has now joined Guy B. Simeone in teaching guitar—but there is still a waiting list!

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## **Cheltenham Classic Guitar Circle**

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Meetings are on Saturday evenings—next dates May 31st and June 28th.



*For information about the Circle contact:*

**Miss Joan Prior,**

**21 The Burgage,**

**Prestbury,**

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## **Manchester Guitar Circle**

*A group of people interested in the Spanish Guitar in all its aspects—classical, flamenco, and song accompaniment*

Meetings are held monthly: these are informal, and enable members to meet and talk. There is also a programme of guitar music.

Study Groups are held, at a separate date, to enable the more serious students to meet for mutual practice and help, and for duet and ensemble playing.

New members are welcomed  
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**5 Woodheys Drive,**

**Sale, Cheshire**

(Phone: Sale 6935)

## **SIEGFRIED BEHREND VISITS ANKARA**

**S**IEGFRIED BEHREND, classical guitarist from Berlin, Germany, visited Ankara, Turkey, from March 7th to March 18th, as a guest of the University Music Association and Can Aybars, foremost classic guitarist of Ankara. Herr Behrend gave a recital in the Hall of the National Library on the evening of March 12th which was attended by over 300 guitar enthusiasts. The programme included works by Bach (including the Chaconne), Haydn, Paganini (Sonata op. 25), Villa-Lobos, Ravel, Falla, Albeniz, etc., as well as two items written especially for Siegfried Behrend—Fossil Suite by Yüksel Koptagel and Capriccio for guitar by H. F. Hartig. He also played for a brief period over Ankara Radio on a Variety Musical programme on March 15th. Together with members of the Ankara Symphony Orchestra a tape recording was made in the Ankara Radio studio of Haydn's Quartet in D major for guitar, violin, viola and cello, which will be used for future broadcasts. This proved to be an excellent performance from the standpoint of technical proficiency, interpretation and reproduction. This was Behrend's third concert tour to Turkey where he is now well-known and acclaimed throughout guitar circles. It is interesting to note that the majority of pieces played by Behrend had been transcribed, arranged and fingered by himself.

During his stay in Ankara he visited several homes of guitar enthusiasts where he demonstrated his genuine friendliness and provided much inspiration

for further study and promotion of the classic guitar and its repertoire. In addition to being a professional musician of the highest order in the performance of classical music on the guitar, he demonstrated extreme adeptness in the folk and flamenco idioms. Following a two-weeks stay in Istanbul where he was scheduled to give several recitals, he later proceeded to Italy where he will play in Rome, Milan and Florence.

S.C.P.

## GUITARIST FROM SWEDEN



PER-OLOF JOHNSON photographed by David Hermges

Per-Olof Johnson, 29, (see "Guitar News" No. 41, p. 9) who first travelled to Austria for the "Internationale Musiktage" in 1955, was able to remain in Vienna for two years thanks to a generous scholarship given him by a progressively-minded newspaper in his home town, Katrineholm. His guitar-playing made rapid progress and soon enabled him to give eloquent expression to his intensely artistic personality. He has now returned to Sweden where he is in great demand as a teacher and can be heard on Sverige Radio. The loving care and musicality with which he arranges the folk songs of his native country, coupled with his fine tenor voice, leads one to hope that Per-Olof Johnson will turn out to be a latter-day Bellman.

## HISTORICAL NOTES

as remembered by

**Alberto Valdes Blain (Senr.) (U.S.A.)**

### Part II

The flamenco field of the first period started when a modest guitarist, Antonio Pérez, came to New York in 1922 and began to play for his countrymen at the Bowery's neighbourhood. At the same time, or soon after, another guitarist, Gerónimo Villarino, made his appearance here. Other guitarists who came and stayed were Carlos Montoya, Luis Maravilla (3 years) and Fidel Zabal. The activities and teaching of these guitarists among the American people began to attract the public towards their art.

The classic field of the first period began in the 1928-9 concert season when Andrés Segovia made his successful debut at Town Hall. Those who followed him and remained in New York were Julio Martínez-Oyanguren (5 years), Vicente Gómez, my sons, Albert and Roland, who started their professional careers in those times, and José Rey de la Torre. Those who did not stay were Miguel Llobet, Luise Walker, the late Guillermo Gómez and Isaac Nicola. Then, there were Jorge Oller, George Brandon and Miguel Angel doing some teaching. The New York Society of the Classic Guitar was formed by seven charter members and, later, sponsored a concert for Martínez-Oyanguren at Town Hall. The late Alfred Wesler and Vicente Tatay had guitar stores while Gabriel Oller and Louis Scafa still do. The now closed Messina Store of Brooklyn, also Fisher, Schirmer and Associated Music Publishers imported and dealt in guitar music. Martin and other guitar manufacturers had a "Spanish" model. Pirastro strings were imported from Germany and several American string makers made good guitar strings. The late Philip Interdonati and others made guitars to order.

Segovia was, of course, the most prominent guitarist of this period, but Martínez-Oyanguren (who was the first to play with chamber and symphony orchestras in New York) and Vicente Gómez made the most impression on the American public through their weekly and nation-wide radio programmes. I also think that Martínez-Oyanguren was the first guitarist to appear in a moving picture, while Sainz de la Maza may have been the first to provide background music in Goyescas, a Spanish picture.

*To be continued.*

### MANCHESTER GUITAR CIRCLE

**A**T the Annual General Meeting held on February 6th, a Committee was formed consisting of the following persons. Terence Usher (President) as Chairman; Arthur Scott-Wild as Membership Secretary; John Magarshack as Programme Secretary; James Foster as Hon. Treasurer; Albert Birch and Maurice Roberts.

It was also decided to hold two meetings a month, one to be a social meeting, as has been the practice hitherto, and the second meeting to be a Study Group meeting for practice of solos, duets and concerted works under the guidance of the more advanced members, so as to improve the standard of works presented at the social meeting.

### THE 'ANIDO' BOOK

**W**HAT might be described as a companion volume to the 'Segovia' book has recently been published in Milan, Italy. The subject of this new book is the famous Argentine guitarist, Maria Luisa Anido. Its 64 pages contain 49 photographs, biography, reproductions of letters and documents, lists of works and discs, etc. Many of the photographs are rare and extremely interesting, such as the group with Pujol, Llobet, Domingo Prat, Maria Luisa (at that time a little girl with a big hair-ribbon) and her father; also Tárrega's famous Torres guitar (which she owns) and pictures taken in Japan, Russia, Italy and other scenes of her triumphs.

For this artistic addition to the bibliography of the guitar, guitarists are indebted to Signor Ercole Remo Roveri who has written the text (in Italian), edited and also published the book.

Not many personalities of the guitar will lend themselves to 'book-treatment' so suitably as Segovia and Anido, but we hope Signor Roveri will find others for more books of this character. Particulars from Edizioni Ercole Remo Roveri, Via Piatti 3, Milano, Italy.

### THE GUITAR SOCIETY OF TORONTO

**J**UST twelve months after its formation the Guitar Society of Toronto scored a major success by organising and sponsoring a guitar recital by Rey de la Torre at the Eton Auditorium on January 8th. In spite of other major musical attractions in Toronto, more than 600 people were present to hear an interesting and brilliantly played programme of guitar music. Press reports were excellent and the results will undoubtedly help the society to go ahead with other projects. The success was achieved by excellent team-work and organisation. Ten of the members combined to guarantee the venture financially, others provided publicity, or sold tickets with such good effect that the guarantors were not called upon, but, in fact, a small profit was made for the Society's funds.

The Society's monthly meetings include members' concerts, an illustrated talk by Mrs. Elizabeth Kohlund on "Good and Bad Guitar Accompaniment" and a "Panel Discussion" on guitar matters and problems in which the experts were Siegfried Wagner (guitar-maker), Hans Kohlund (musicologist), Eli Kassner (guitar teacher) and Harry Somers (composer).

### GUITARS IN PERSIA

**A**NOTHER country comes into world news of the guitar. We learn of awakened interest in the classic guitar in the land of the Shah—and of several Hauser guitars being despatched in response to urgent orders from Persia.

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## GUITAR MUSIC

### From Musikverlag V. Hladky, Vienna, Austria

Two guitar solos based on folk-themes have been arranged and fingered by **Ivan Putilin** (Finland). Published separately, the titles are Andante (Altes Volkslied) and Romanze (Altes Zigeunerlied). They are both 'concert grade' and would add colour and variety to a recital programme.

### From Editions Max Eschig, 48 rue de Rome, Paris 8e, France (also Schott's, London).

The guitar solos of **Villa-Lobos** are not particularly easy to play but the music is so fascinating that the student is stimulated to greater efforts to master at least some of it. There are five Preludes and four Choros. No. 1 of each would be the best to commence to study. All these are published separately but the Twelve Studies are all under one cover.

The Concerto and the Aria (Cantelena) by Villa-Lobos for voice and guitar are not for everyone, but many guitarists could try the delightful duets (for two guitars)—'A Canoa Virou' (1404) and 'Therezinha de Jesus' (1405) which are now available. The transcription and fingering of the former duet was by Matilde Cuervas and Emilio Pujol, and the latter by Emilio Pujol. **Emilio Pujol** has arranged and edited some interesting music by other modern composers. "Etude en ut majeur" (Hommage à Ferdinand Sor) is a study in barre, dedicated to Manuel Cubedo. Sonata No. 2 by Ed. L. Chavarri (professor at the Conservatory of Valencia) is a very playable work in three movements. It was fingered by Josefina Robledo, one of Tárrega's pupils. Berceuse Ancienne by Agusti Grau is a melodious morceau, and Deux Danses Cubaines (Ignacio Cervantes, trans. J. Nin-Culmell) will please for their exotic character and rhythm.

### From G. Ricordi and Co., 132 W. 21st St., New York 11, N.Y., U.S.A. (and associated firms).

**Jorge Martinez Zarate**, male partner in the Argentine guitar duo with Graciela Pomponio, has composed two solos, Impromptu No 1 and Danza, which have recently been published by Ricordi, Buenos Aires. Also from Buenos Aires comes Preludio (op. 5, No. 1) by **Agustin Barrios**, a guitarist-composer who deserves to be better known. **Walter Endstorfer** is a new name to us, but his Preludio y Fuga is a worthy composition for guitar solo. Asturias (better known as Leyenda) by I. Albeniz arranged by **Andres Segovia** (BA 9521) needs no further praise for those who have heard it played in recital or on gramophone. It is 'tricky' but not too impossible for the average player.

### From Schott & Co. Ltd., 48 Great Marlborough St., London W.1.

**Graciano Tarragó** (Spain) has arranged the following music for two guitars: (1) Allemande in E mi (Handel), (2) Courante in C (Handel), (3) Courante in D (Handel) and (4) Andante in E minor (Vivaldi). Each duet is under separate cover. There is also a Bolero for two guitars by the same guitarist-composer.

### From Doblinger, Vienna and Wiesbaden.

Two Sonatas for Recorder (Altschlüsselflöte) and guitar have been arranged and edited by **Karl Scheit** (with the guitar-continuo by Erwin Schaller). They are Sonata in D-moll by Johann Christoph Pepusch and Sonata in F-dur by G. F. Handel.

### From Oxford University Press (Music Dept.), 44 Conduit Street, London, W.1.

The singer-guitarist will find many folk songs for his or her repertoire in the recently published book of "Songs from Trinidad". Forty-five items,—Spirituals, Calypsos, Work songs, etc.—have been collected and arranged by Edric Connor, well known for his pleasing rich voice. The guitar accompaniment is indicated only by chord symbols such as E, B7, A6, etc., and for most items there is a part for drum, bass and, sometimes, chorus of voices.

### From Polskie Wydawnictwo Muzyczne, Krakow, Poland.

A newly published Album of guitar solos selected and arranged by Jozef Powroznik (Professor at Katowice Conservatory) contains fifteen items. It includes the Sor-Mozart variations, a Legnani Caprice, solos by Paganini, Aguado, Bach, Tárrega, Coste, Bruno Henze, A. Kaufmann and Stepan Urban,

**DR. BORIS PEROTT**

**W**E regret to announce the death of Dr. Boris Perott on March 12th in London.

Before the first World War he played the guitar at concerts in his native Russia. Nearly 30 years ago with the collaboration of Alexis Chesnakov and a few friends he founded a guitar society in London and was its permanent president.

He made contact with many guitarists and helped towards an international outlook in guitar matters.

**FORTHCOMING BOOK**

**M**MR. JOHN C. TANNO of Phoenix, Arizona, U.S.A. is writing a book on "The History of the Classic Guitar Movement in America". From a brief outline we have seen it promises to be most interesting. It is a terrific task but Mr. Tanno has the drive and energy for this sort of thing and can be relied upon to produce something excellent.

Those interested should contact the author—John C. Tanno, 808 West Rancho Drive, Phoenix, Arizona, U.S.A.

**RECITALS IN PARIS**

**P**ARIS was fortunate in having four guitar recitals during February. The first was by Narciso Yepes on February 7th at the Salle Gaveau. The Duo Presti-Lagoya, having returned from a tour which took them to the Far East and Australia, renewed acquaintance with a Paris audience in a recital on February 14th, which included duets by De Call, Lauffensteiner, Kauffman, etc. José-Maria Sierra, formerly of Lerida, Spain, a pupil of Emilio Pujol, gave a recital at the Ecole Normale de Musique on February 17th. Julian Bream gave his first recital in Paris at the Salle Gaveau on February 18th, dividing the programme between lute and guitar. The guitar solos included two Bach Fugues, the Sor-Mozart Variations, etc. The recital was a great success.

While in Paris Julian Bream recorded music for Robert Vidal's broadcasts on French Radio. He also made some records (commercial) which, it is hoped will be issued before the end of this year.

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On June 5th, at the Royal Festival Hall, Julian Bream will be the soloist in the Concerto for Guitar and Orchestra by M. Castelnuovo-Tedesco, with the Morley College Symphony Orchestra under its conductor Lawrence Leonard. Other items will include Vaughan Williams' Bass Tuba Concerto with Gerard Hoffnung as soloist, the first performance of Symphony No. 3 by Ernst Toch, etc. This concert is organised by the Canford Summer School of Music where the Guitar Course last year was such a great success.

## DUO CONCERT IN ATHENS

**T**WO professors of the guitar, Karl Scheit of Vienna Conservatoire and Charalambos Ekmetzoglou of the National Conservatoire, Athens, gave a recital of music for two guitars on March 10th in Athens. This was quite a new musical experience for Greek music lovers and they evidently enjoyed it. The programme included Suite by Lechthaler, Toccata (Fr. Burkhardt), Sonata (Scheidler), Sonata (Telemann), Andante Cantabile (Sor) and Cordoba (Albeniz-Pujol). The Sonatas were both edited by Karl Scheit.

A shortened version of this programme was broadcast on Greek Radio on March 27th.

## MEMBERS' ANNOUNCEMENTS

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